

A QUICK GUIDE TO GUITAR CHORDS

Fast, Easy Approach to Simple One, Two, and Three Finger
Chords, Plus Dozens of Popular Songs to Get You Started!

★ ★ ★
NO PRIOR GUITAR
EXPERIENCE
OR MUSIC READING
SKILLS NECESSARY



BY STEVE GORENBERG

 HAL•LEONARD®

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Million Reasons

Love Story

Nothing Else Matters

INTRODUCTION

Congratulations on your decision to learn how to play guitar! This book is a great introduction to simple guitar chords and songs. If you've never played guitar or any other instrument, *A Quick Guide to Guitar Chords* is an excellent place to begin because it doesn't require you to have any prior musical experience. Many of the examples in this book have been simplified to get you playing immediately, without having to learn how to read traditional music.

This book begins with a quick introduction: how to hold the guitar and how to read chord diagrams-just the very basics to get you started. The next chapter contains chords that only require one finger, plus examples from real songs that you can play right away. From there, we'll progress to simple two-finger chords with accompanying song examples. The chapter after that explores full three-finger chords-the basic guitar chords used to play hundreds of songs in many different styles.

Be patient and take your time in the beginning; once you've learned the basics and can change chords smoothly, you'll be well on your way. The final section

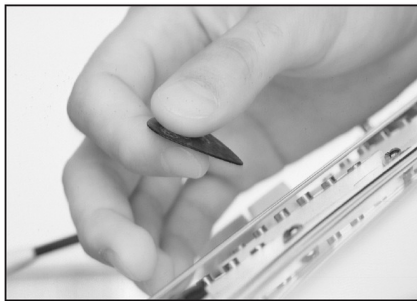
of this book contains five complete songs that can be played by using the chords you've learned in the previous chapters. By the time you finish this book, you'll be equipped with all the chords you'll need to continue your musical journey. Grab your guitar and let's get started!

CHORDS

GETTING STARTED

HOLDING THE PICK

Hold the pick in your hand by gripping it firmly between your thumb and first finger. Keep the rest of your hand relaxed and your fingers slightly curved and out of the way. You can strum the strings with a *downstroke* (downward motion) or an *upstroke* (upward motion).



FRET-HAND POSITION

Keep your hand relaxed and your fingers arched. The first joint of your thumb and your fingertips are the only parts of your hand that should be touching the guitar. Avoid gripping the neck like a baseball bat; your palm should not be touching the guitar neck.



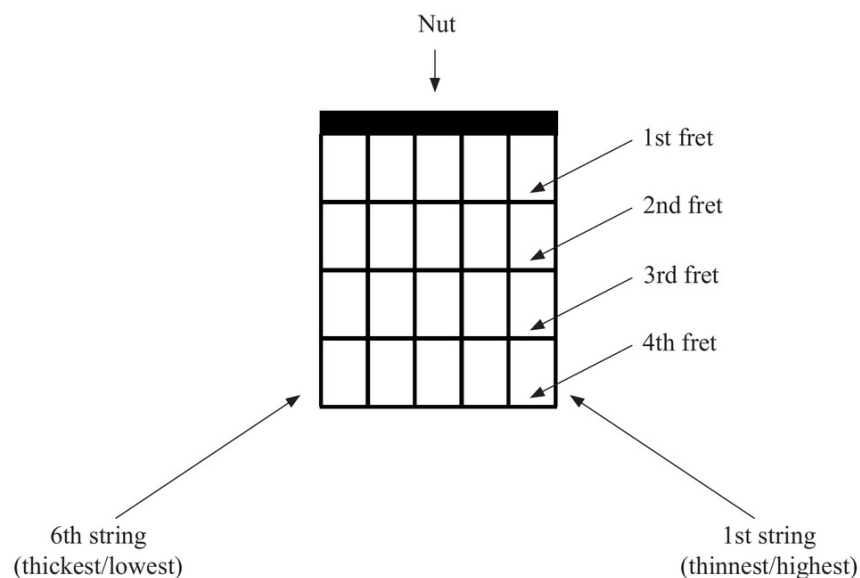
Place the first joint of your thumb on the back of the guitar neck. Curl your fingers so that only your fingertips are touching the strings.

To indicate chord fingerings, numbers are assigned to the fingers of your fret hand (1 = index, 2 = middle, 3 = ring, 4 = pinky).



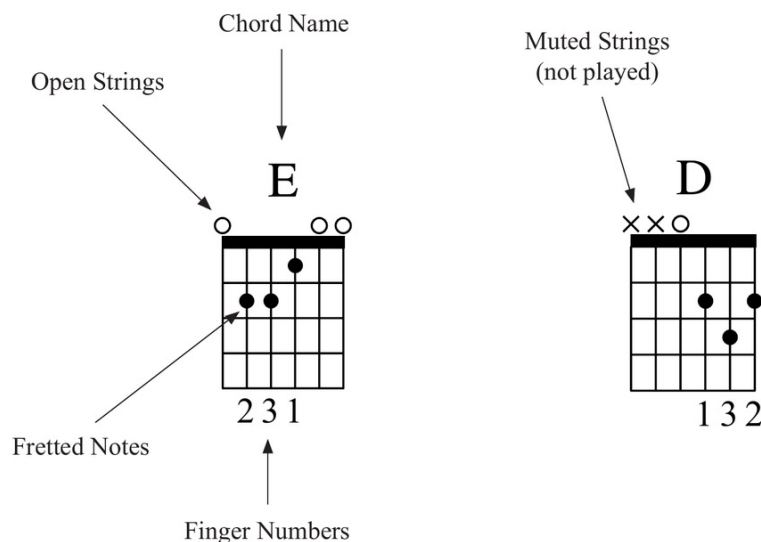
READING CHORD DIAGRAMS

Chords are taught in this book by using graphic representations of the fretboard, or *chord diagrams*. The vertical lines in the diagrams represent the strings; the horizontal lines represent the frets. The thick horizontal line at the top of the diagram represents the nut. Chord diagrams visually correspond to the guitar as if you stood the guitar up from floor to ceiling and looked directly at the fretboard.



The following symbols are placed on the chord diagrams to show you how to finger the chords:

- The black dots on the diagram indicate which notes are fretted (pressed down) with fingers.
- The fingers used to fret each note are shown underneath the chord diagram.
- The "O" above the diagrams indicate which strings are strummed open (with no fingers touching them).
- An "X" above the diagram indicates that the string should be muted or not strummed.



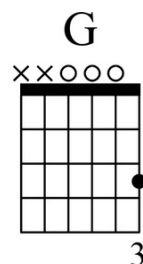
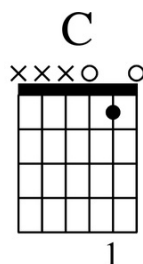
ONE-FINGER CHORDS

Let's get started with some simple chords that only require one finger. The chords in this chapter are simplified versions of the full, open chords that we'll get to later on. For now, these will get you started so you can play some songs right away.

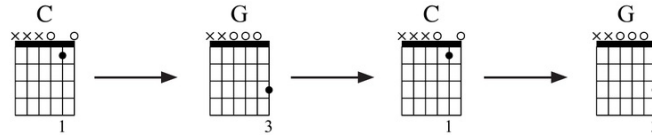
When fretting a note, press down firmly with just your fingertip; be careful not to touch any of the other surrounding strings and accidentally mute them. Strum only the strings that are required, as indicated in the chord diagrams. To confirm that you're fretting the notes properly, pick each string individually to hear if they're ringing out cleanly.

C AND G CHORDS

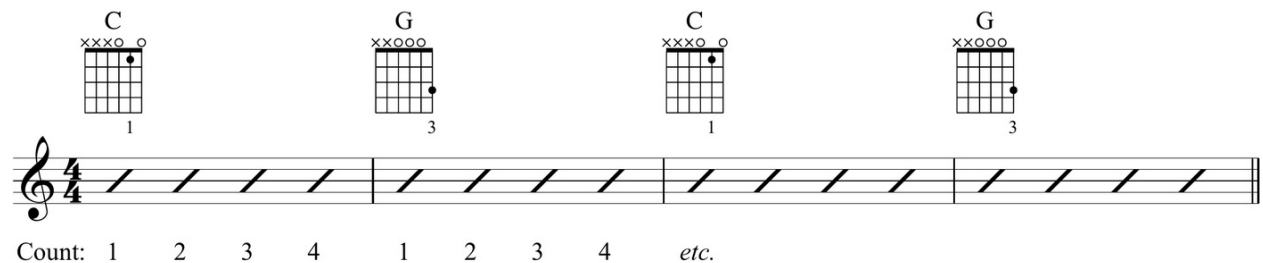
For the C chord, fret the note on the second string with your first finger and strum only the highest three strings. For the G chord, fret the note on the first string with your third finger and strum only the highest four strings.



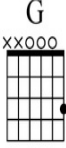



Practice changing from chord to chord in a smooth, even motion to prepare you for playing songs.




In the example below, strum each chord four times in a downward motion before changing to the next one. Count along in time and change chords without a pause or hesitation at the beginning of each measure.

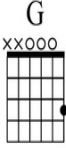
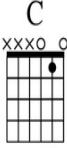
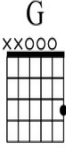




ABC - The Jackson 5

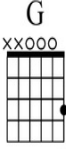
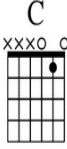





A B C, eas - y as 1 2 3, as sim - ple as



Do Re Mi. A B C, 1 2 3. Ba - by, you and me, girl.



G7 CHORD
 To play a G7 chord, fret the note on the first string with your first finger and strum only the highest four strings.

G

C

G

C



Words and Music by Alphonso Mizell, Frederick Perren, Deke
 Harry Belafonte
 Richards and Bettye Goldy

The musical score is written in 4/4 time. The first line contains two measures. The first measure has a C major chord (C4, E4, G4) and the lyrics "Come, Mis - ter tal - ly man,". The second measure has a G7 chord (G4, B4, D5, F5) and the lyrics "tal - ly me ba - nan - a.". The second line contains two measures. The first measure has a C major chord (C4, E4, G4) and the lyrics "Day - light come — and me wan' go home.". The second measure has a C major chord (C4, E4, G4) and the lyrics "Day - light come — and me wan' go home.".

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GIVE PEACE A CHANCE- John Lennon

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C

G7

1

1

All we are say - ing

C

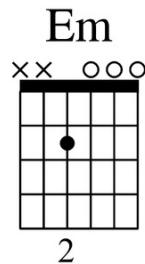
1

is give peace a chance.

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EM CHORD

To play the E minor chord (written as "Em"), fret the note on the fourth string with your second finger; strum only the highest four strings.



ELEANOR RIGBY - The Beatles

Ah, _____ look at all _____ the lone - ly peo - ple! _____

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SOMETHING IN THE WAY - Nirvana

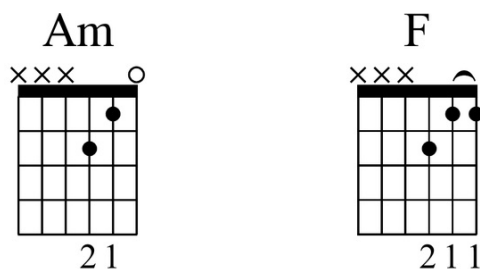
Em C Em C

TWO-FINGER CHORDS

In this chapter, we'll take a look at some simple chords that can be fretted with two fingers and combine them with the previous one-finger chords to play some popular songs.

AM AND F CHORDS

Simple versions of the Am and F chords can be played on the highest three strings. Both require two fingers, but the F chord contains a *barre*-using one finger to press down multiple strings at a particular fret. For the F chord, lay your first finger flat across strings 1 and 2 at the first fret. In the chord diagram, the barre is indicated by a curved line, or *slur*, connecting the two dots.



WHAT'S UP - 4 Non Blondes

1.	2.
----	----



what's go - in' on?" _

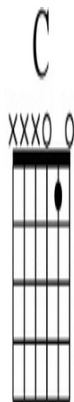
And I _ say,

Words and Music by Linda Perry

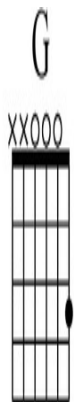
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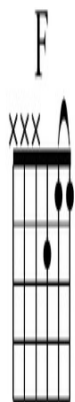
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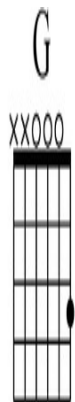
1



3



211

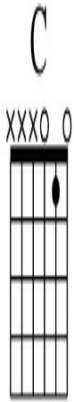


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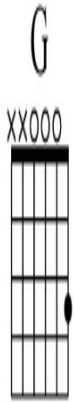
FIREWORK - Katy Perry



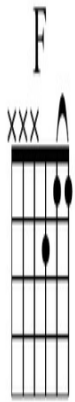
All the _____ small things. _____ True care, _____ truth brings. _____



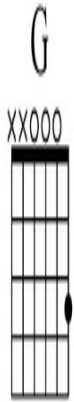
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3



211



3



G Am

3 21

'Cause, ba - by, you're a fi - re - work. ____ Come on, show 'em

Em C G

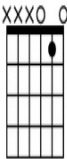
2 1 3

what you're worth. ____ Make 'em go, ____ "Ah, ah, ____ ah,"

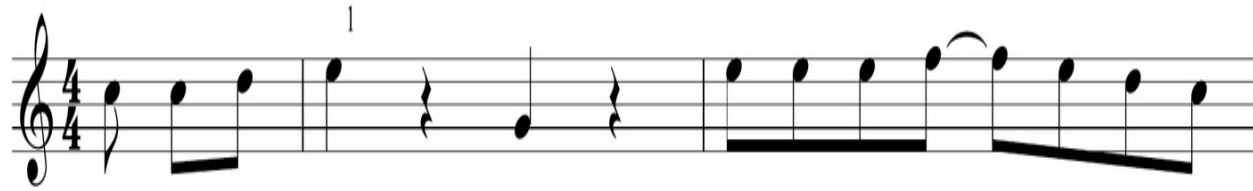
Am Em C

21 2 1

C



1



So you can keep me in - side the pock - et of your

G



3

Am




21



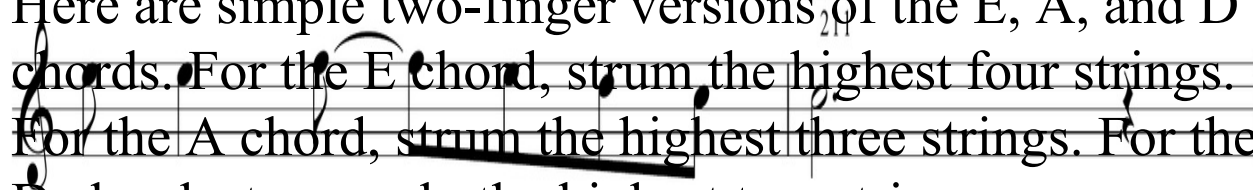
ripped jeans, hold - ing me clos - er till our eyes meet and

F




E, A, AND D CHORDS

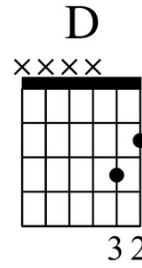
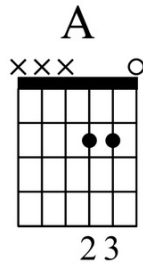
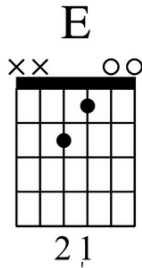
Here are simple two-finger versions of the E, A, and D chords. For the E chord, strum the highest four strings. For the A chord, strum the highest three strings. For the D chord, strum only the highest two strings.



you won't ev - er be a - lone.

C





Wait for me to come home

JOHNNY B. GOODE - Chuck Berry

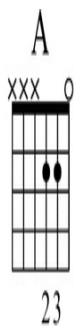
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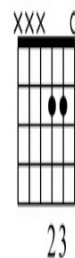
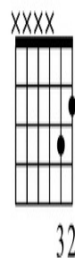
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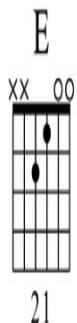


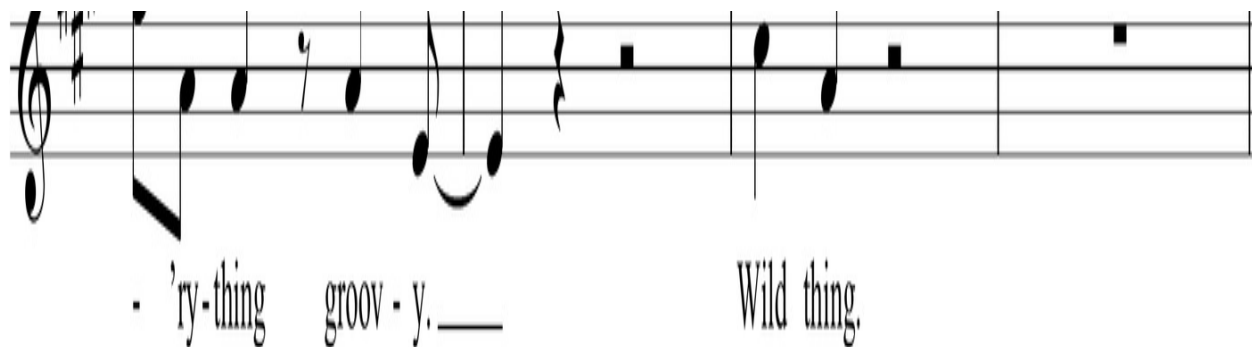
Go! Go! ___ Go, ___ John- ny! Go! Go! ___ Go, _

WILD THING - The Troggs



___ John- ny! Go! Go! ___ Go, ___ John- ny! Go! Go! ___ Go, _





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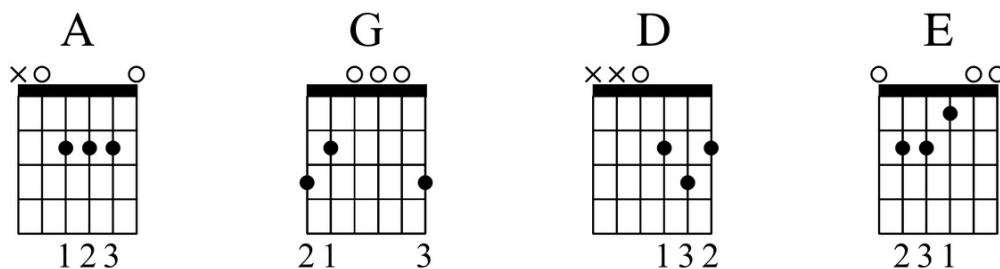
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THREE-FINGER CHORDS

Now that you've learned how to change from chord to chord by using the simplified versions in the previous chapters, it's time to move on to the full, three-finger open chords. The chords in this chapter are the standard open chords used in many songs in the rest of this book.

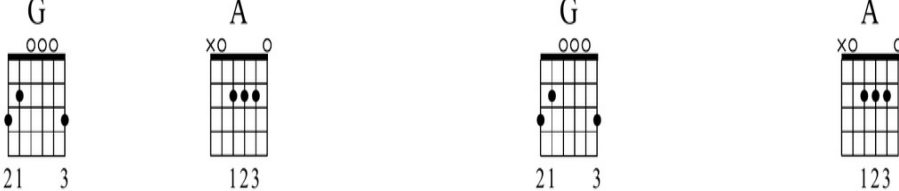
A, G, D, AND E CHORDS

Here are the full A, G, D, and E chords. For the A chord, strum only the highest five strings; for the D chord, strum only the highest four strings. The G and E chords use all six strings. As in the previous chapters, practice transitioning smoothly from chord to chord without pausing.




JANE SAYS - Jane's Addiction

G A G A




21 3 123 21 3 123




Jane says, "I'm done with Ser - gi - o; ____

G A G A

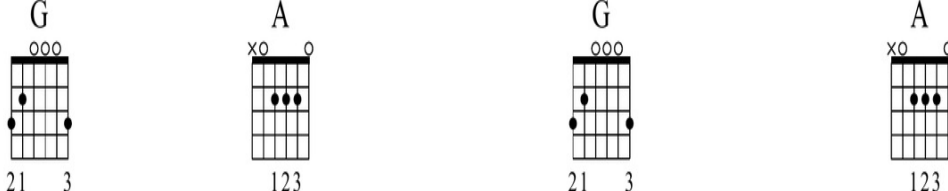


21 3 123 21 3 123




he treats me like ____ a rag ____ doll."

G A G A



21 3 123 21 3 123



She hides ____ her tel - e - vi - sion. ____

G A G A



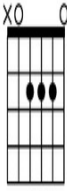
Says, "I don't owe__ him noth - ing." _

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A




123

D



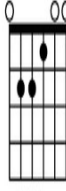
132



USED TO LOVE HER - Guns N' Roses

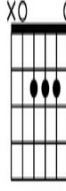
Sweet Car - o - line, — good times nev - er seemed so

E



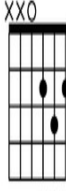
231

A




123

D

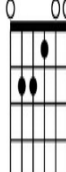


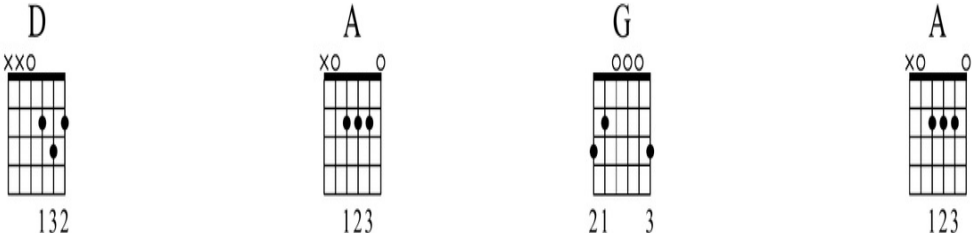
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good. I've been in - clined —

E

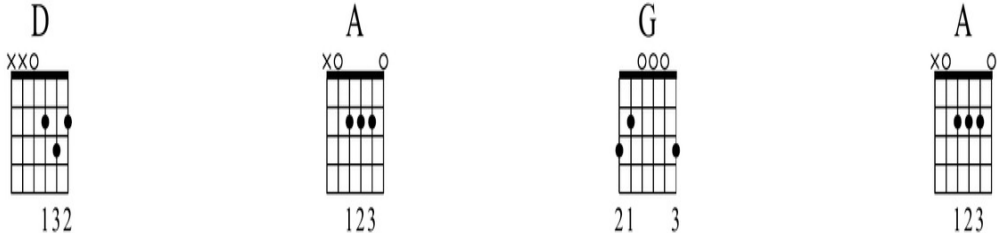





 D: xx0, 132
 A: x0 0, 123
 G: 000, 21 3
 A: x0 0, 123



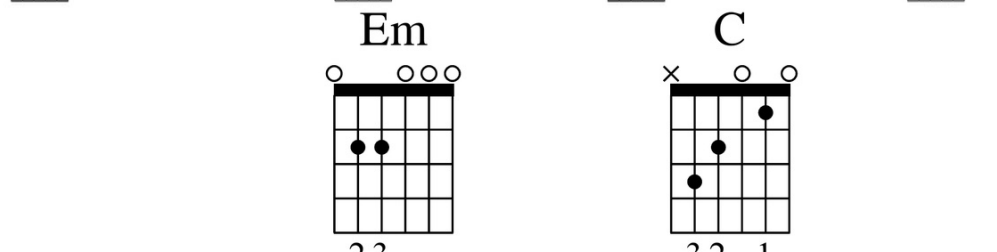
 I used to love _____ her, but I had to kill _____ her.



 D: xx0, 132
 A: x0 0, 123
 G: 000, 21 3
 A: x0 0, 123



EM AND C CHORDS
 Here are two popular, full versions of the Em and C chords; these two chords are often used together in chord progressions. Notice that the E minor chord only requires two fingers and all six strings are strummed. For the C chord, only strum the highest five strings.



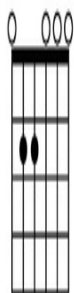
 Em: 000, 23
 C: x 0 0, 3 2 1

POKER FACE - Lady Gaga



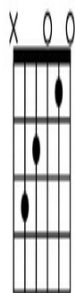
 G: 000
 A: x0 0
 D: xx0

Em

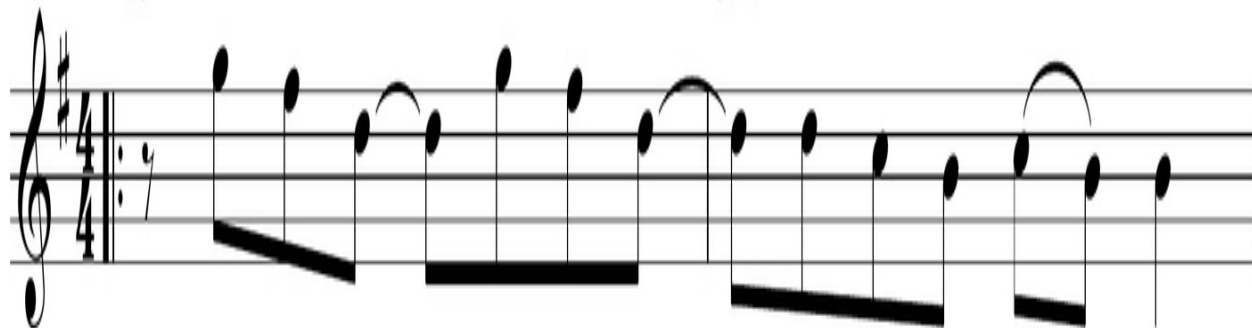


23

C



32 1



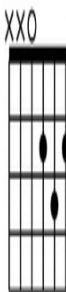
Can't read my, can't read my, no, he can't read my

G



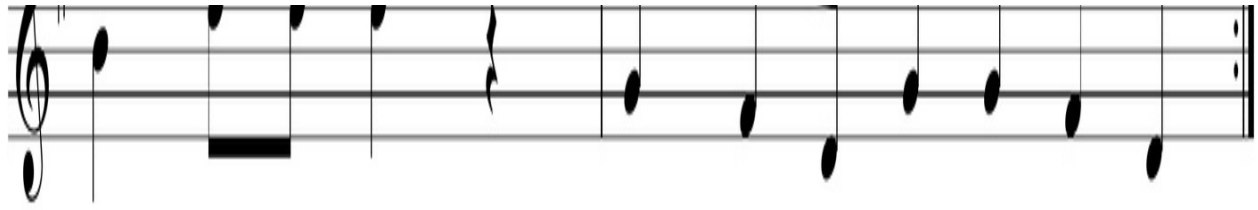
21 3

D



132







IN THE END - Linkin Park
pok - er face. — (She's got me like no - bod - y.)

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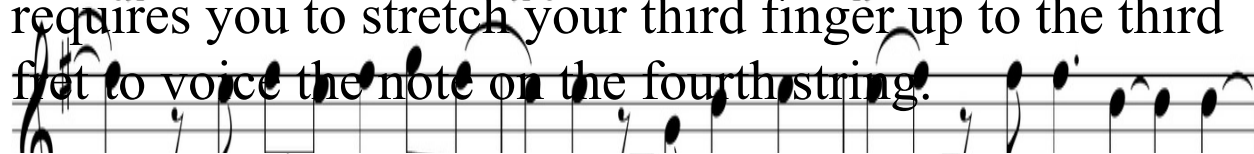
Em G

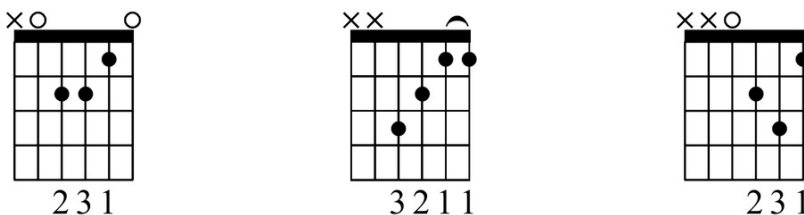
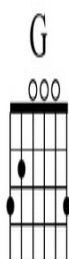
I tried so hard and got so far, but in the end,

AM, F, AND DM CHORDS

Here are the full versions of the Am, F, and Dm chords. Strum only the highest five strings for the Am chord; for the other two chords, strum only the highest four strings. The F chord will probably be the most challenging for you since it includes the barre and also requires you to stretch your third finger up to the third fret to voice the note on the fourth string.



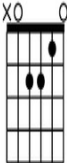
Am F Dm

STAY WITH ME - Sam Smith

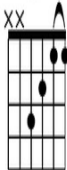


Am



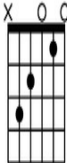
231

F

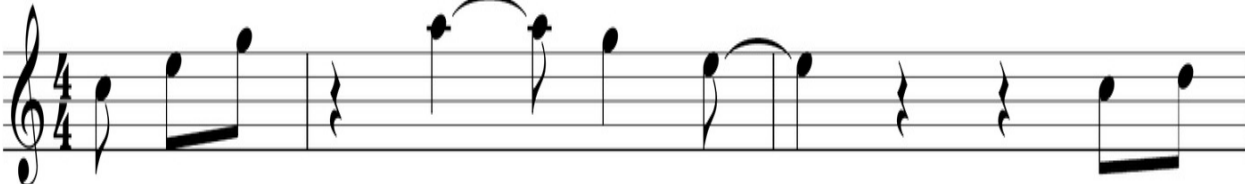


3211

C

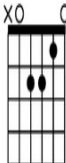


32 1




Oh, won't you stay _____ with me? _____ 'Cause you're

Am




231

F



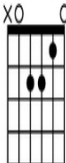
3211

C




32 1

Am



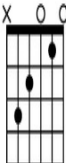
231

F




3211

C

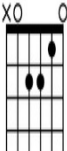


32 1




all _____ I need. _____ This ain't _____ love, it's clear _ to see, _____

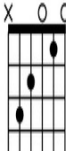
Am



F



C





Words and Music by Sam Smith, James Napier, William Edward Phillips, Tom Petty and Jeff Lynne



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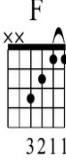
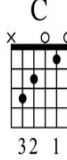



Where there is de - sire, there is gon - na be a flame. Where there is a

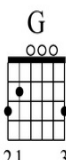
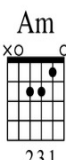
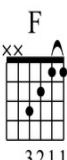
AIN'T NO SUNSHINE - Bill Withers




flame, some - one's bound to get burned. But just be - cause it

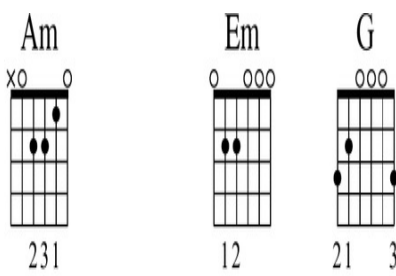



burns does - n't mean you're gon - na die; you got - ta get up —

— and try, and try, and try. Got - ta get up — and try, and try, and

Am Em G



231 12 21 3

Ain't no sun - shine when she's gone.

Am Em G




231 12 21 3

GET LUCKY - Daft Punk

It's not warm_ when she's a - way.

Am Em



231 12

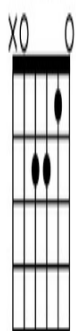
Ain't no sun - shine when she's gone, and she's al - ways gone too

Dm Am Em G Am



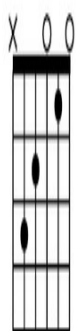
x x 0 0 2 1 x0 0 2 3 1 0 0 0 0 1 2 0 0 0 2 1 3 x0 0 2 3 1

Am

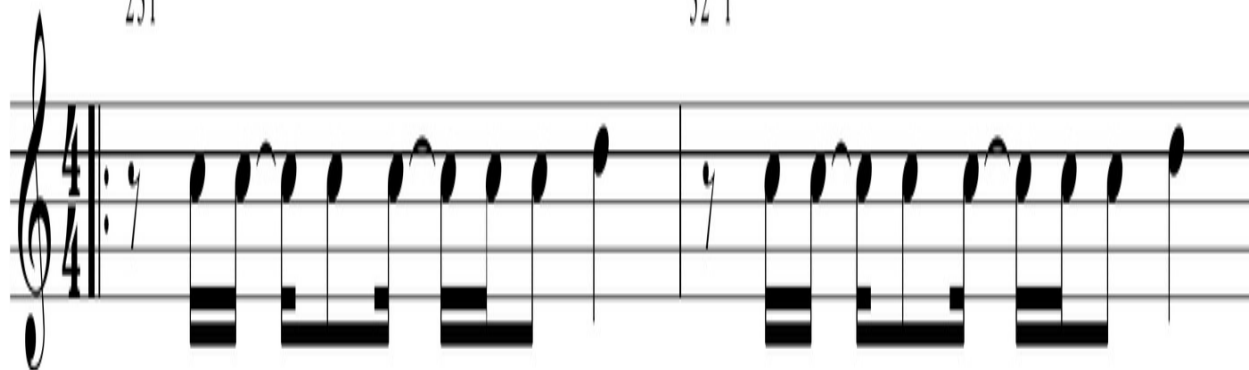


231

C

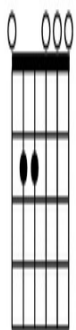


32 1



She's up__ all night_ till the sun, I'm up__ all night_ to get some.

Em



12

D



132





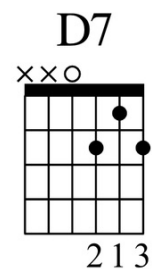
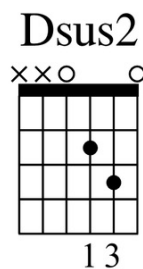
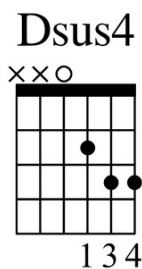
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ADVANCED CHORDS





In this chapter, we'll explore some popular and useful advanced chords. Some require all four fingers to fret the notes. These will be a little more challenging, especially when changing chords.

DSUS4, DSUS2, AND D7 CHORDS

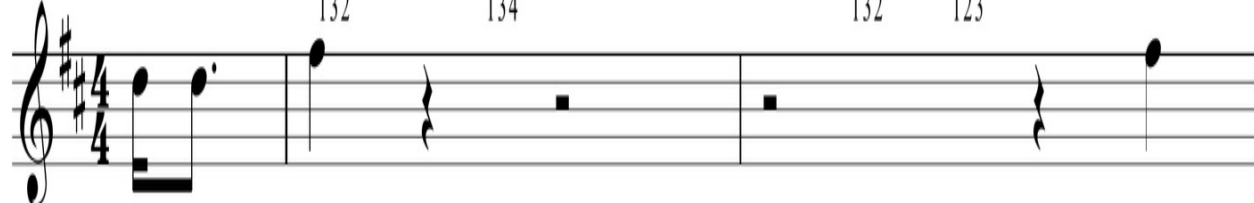
The Dsus4 and Dsus2 chords are often used in combination with the regular D chord. While fretting and holding the regular D chord shape, simply add your fourth finger to play the sus4 version; lift your second finger to play the sus2 version. The D7 chord is also a useful addition to your repertoire.






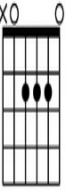


FREE FALLIN' - Tom Petty


132 134 132 123









And I'm free, free

132 134 132 123 132 134

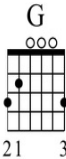
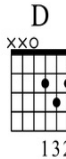
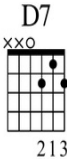


fall - in'. Yeah, I'm free,

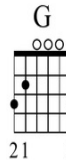
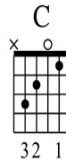







132 123 132 134 132 123

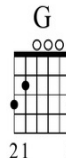
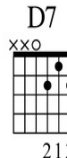

HEY JUDE - The Beatles


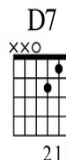
Hey, Jude, don't make it bad; take a sad song — and make it

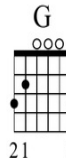
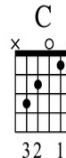
bet - ter. — Re - mem - ber to let her in - to your

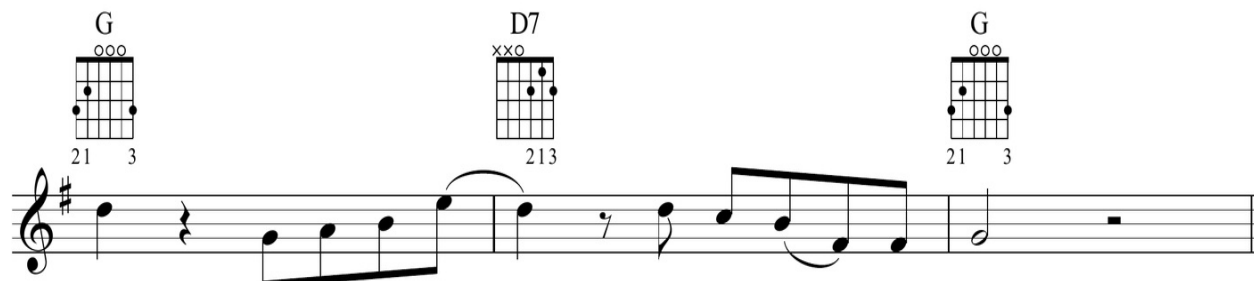
heart, then you can start — to make it — bet - ter. Hey,

Jude, don't be a - fraid, you were made to — go out and

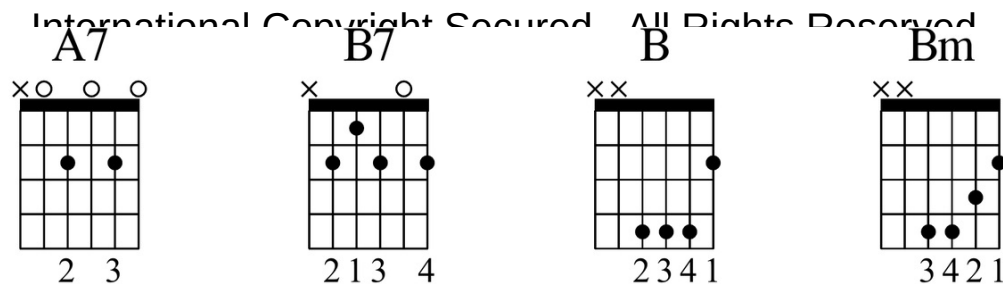
get her. — The min - ute you let her un - der your




A7, B7, B, AND Bm CHORDS

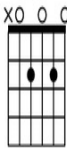
Words and Music by John Lennon and Paul McCartney
 Here are some more commonly used advanced chords.


The B7, B, and Bm chords all require four fingers to fret the notes.
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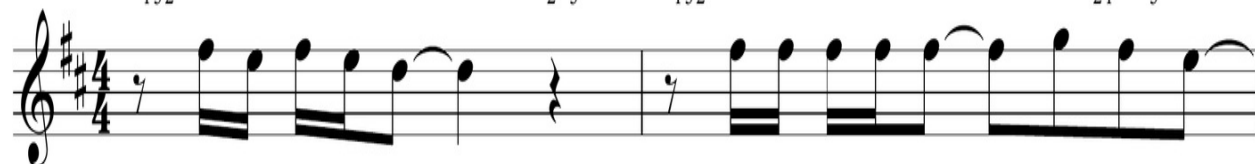
GIVE A LITTLE BIT - Supertramp

D  132


 A7  2 3

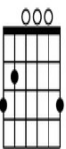
 D  132


 G  21 3

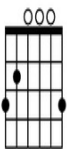


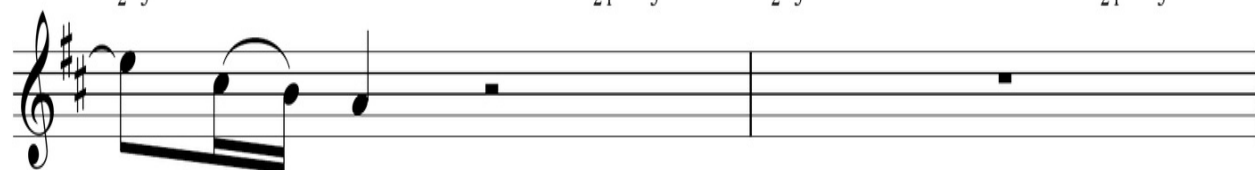
Give a lit - tle bit, ___ give a lit - tle bit ___ of your love _

A7  2 3

 G  21 3

 A7  2 3

 G  21 3



___ to ___ me.

D  132

 A7  2 3


 D  132


 G  21 3


HOTEL CALIFORNIA - The Eagles




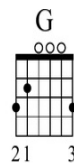
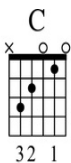
I'll give a lit - tle bit, ___ I'll give a lit - tle bit ___ of my love _

A7 

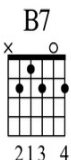
 G 

 A7 

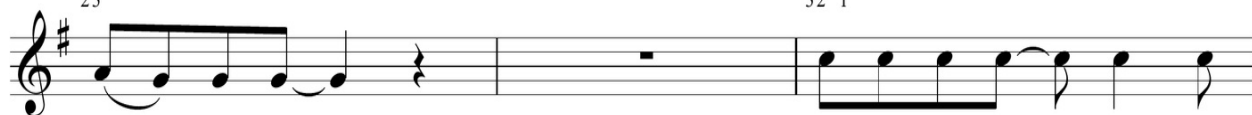
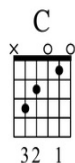
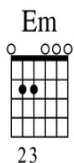
 G 



Wel - come _ to the Ho - tel Cal - i - for - nia.

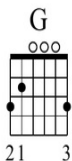


Such a love - ly place _ (such a love - ly place), _ such a



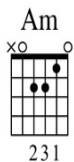
love - ly face. _

Plen - ty of room _ at the



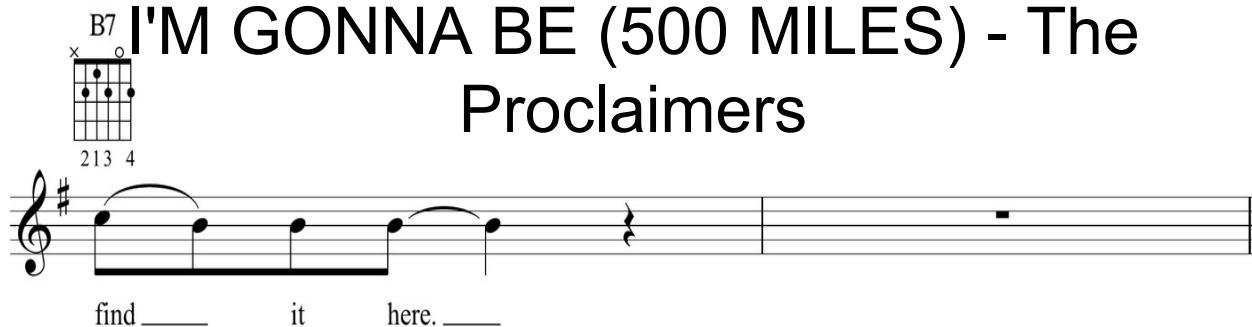
Ho - tel Cal - i - for - nia.

An - y



time _ of year _ (an - y time _ of year), _ you can

I'M GONNA BE (500 MILES) - The Proclaimers



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E A B

WRECKING BALL - Miley Cyrus

231 123 2341

But I would walk five hun-dred miles and I would walk five hun-dred more just to

E A B

231 123 2341

D

A

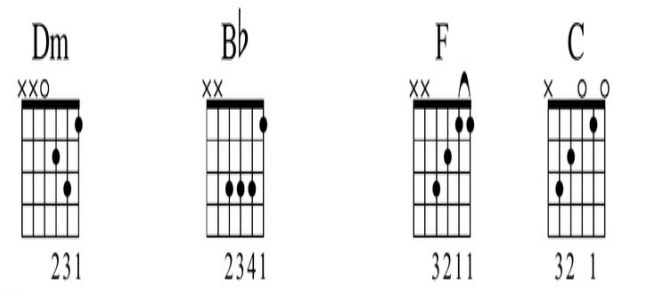
I came in like a wreck - ing ball. I nev - er hit so


You've probably noticed that the B and Bm chords contain no open strings; all of the notes in both chords are fretted. Chords with no open strings are referred to as "closed-position" chords, which makes them moveable; that is, they can be transposed simply by moving them to a different fret. For example, you can move the B and Bm chords down one fret to play the B \flat E and B \flat Em chords.

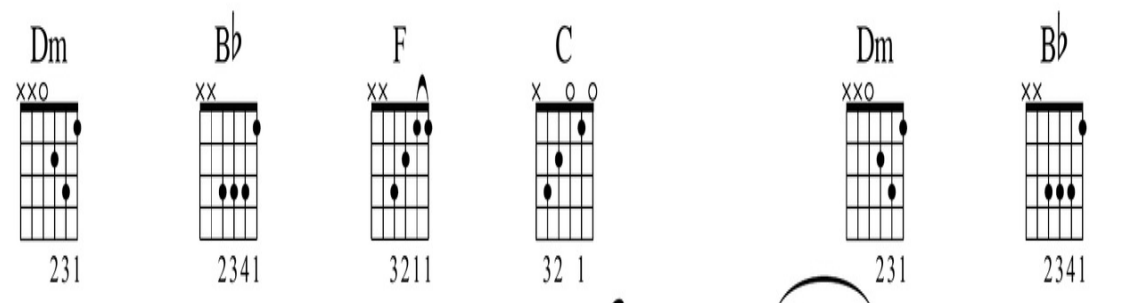
B \flat


B \flat m

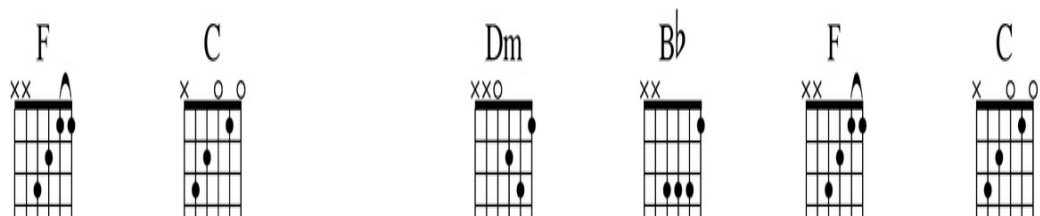
GRENADE - Bruno Mars

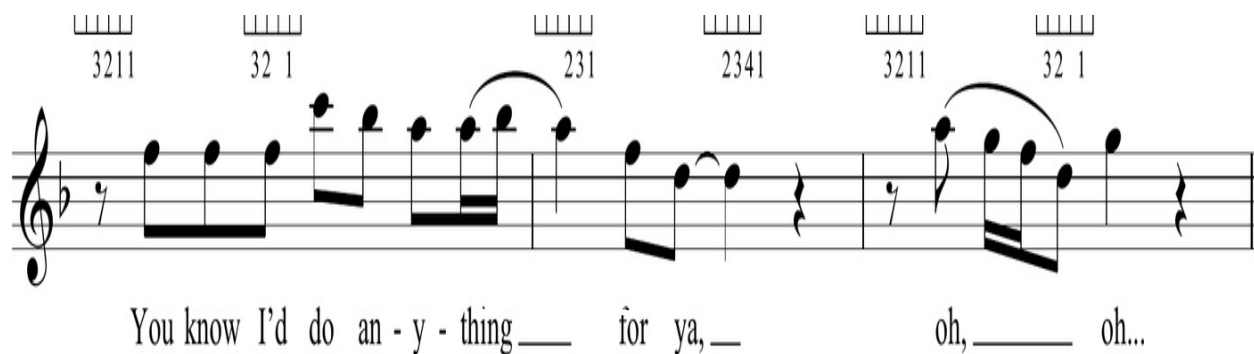












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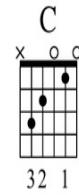
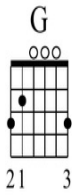
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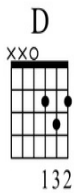
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Verse
Moderately, in 2

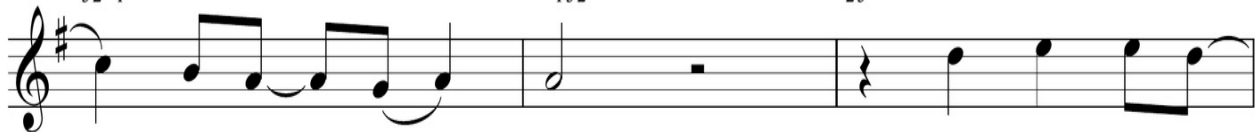
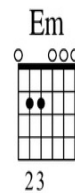


1. An - oth - er turn - ing point, _ a fork _ stuck in _ the _
2. So take the pho - to - graphs _ and still _ frames in _ your _
3. *Instrumental*



road.
mind.

Time grabs you by _ the _ wrist, _ di - rects _
Hang it on _ a _ shelf _ in good _



_ you where _ to _ go.
_ health and _ good _ time.

So make the best _
Tat - toos of mem -



Em D C

23 132 32 1

It's not a ques - tion, but a les - son learned in
For what it's worth, it was worth all the

Chorus

G Em G

21 3 23 21 3

time. }
while. } It's some - thing un - pre - dict - a - ble, but

Em G Em

23 21 3 23

in the end is right. I hope you had the time

D G C

132 21 3 32 1

of your life.

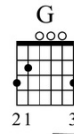
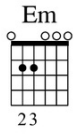
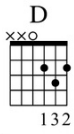
D G C D

132 21 3 32 1 132

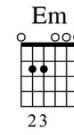
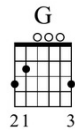
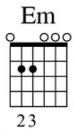
1., 2.

|3.

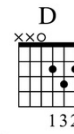
Chorus



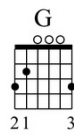
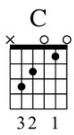
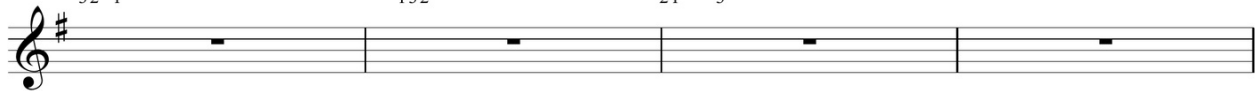
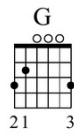
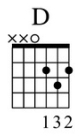
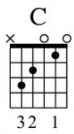
It's some - thing un - pre - dict - a - ble, — but



in the end ____ is right. ____ I hope you had ____ the time ____



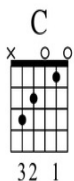
_____ of _____ your life. _____



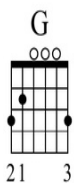
Patience

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff
McKagan and Steven Adler

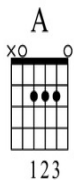
Verse
Moderately slow, in 2



1. Shed a tear 'cause I'm miss - in' you, ____
2. See additional lyrics



I'm still al - right ____ to smile. ____



Girl, I think a - bout ____ you ev - 'ry day ____

D

Dsus2

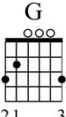
D

Dsus4

D

Dsus2


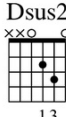

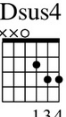

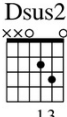

D

Was a time when I was - n't sure, _ but you set my mind _ at ease. _

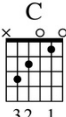


There is no doubt _ you're in _ my heart _

now.

Chorus




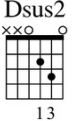

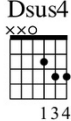





Said, "Wom - an, take it slow, _ it - 'll work it - self _ out fine. _

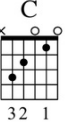
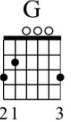
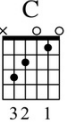




All we need _ is just a lit - tle pa -

- tience.”

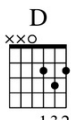









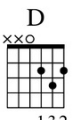
Said, “Sug - ar, make it slow _ and we’ll come to - geth - er fine. _



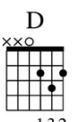







_ All we need _ is just _ a lit - tle pa -

1.   

- tience.”

2.   

We won’t fake _ it,

ah, _____ I'll nev - er break it,

'cause I can't take _____ it.

Additional Lyrics

2. I sit here on the stairs 'cause I'd rather be alone.
 If I can't have you right now, I'll wait, dear.
 Sometimes I get so tense, but I can't speed up the time.
 But you know, love, there's one more thing to consider.

Chorus: Said, "Woman, take it slow, and things will be just fine.
 You and I'll just use a little patience."
 Said, "Sugar, take the time 'cause the lights are shining bright.
 You and I've got what it takes to make it."
 We won't fake it, ah, I'll never break it, 'cause I can't take it.

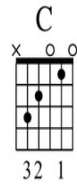
Million Reasons

Words and Music by Stefani Germanotta, Mark Ronson and Bruno Mars

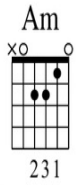
Hillary Lindsey

Verse

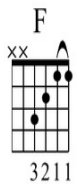
Moderately, in 2



1. You're giv - in' me a mil - lion rea - sons to let you go. — You're
2. Head stuck in a cy - cle, I look off and I stare. — It's

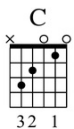


giv - in' me a mil - lion rea - sons to quit the show. — You're
like that I've stopped breath - in' but com - plete - ly a - ware. — 'Cause you're

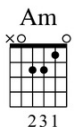


giv - in' me a mil - lion rea - sons, give me a mil - lion rea - sons.
giv - in' me a mil - lion rea - sons, give me a mil - lion rea - sons.

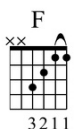




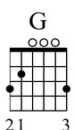
If I had a high - way, I would run for the hills. ____ If
And if you say some - thin' that you might e - ven mean, ____ it's



you could find a dry way, I'd for - ev - er be still. ____ But you're }
hard to e - ven fath - om which parts I should be - lieve. ____ 'Cause you're }

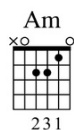
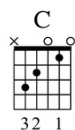
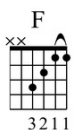


giv - in' me a mil - lion rea - sons, give me a mil - lion rea - sons.



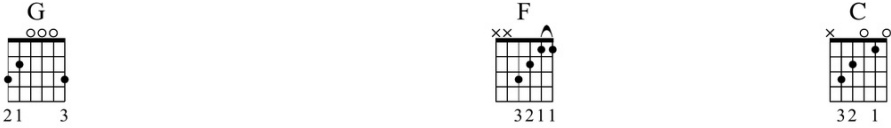
Giv - in' me a mil - lion rea - sons, a - bout a mil - lion rea - sons.

✂ Chorus



I bow down to pray. ____ I try to make the

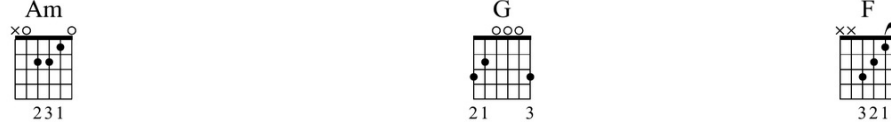
G F C



21 3 3211 32 1

worst seem bet - ter. — Lord, show me the way —

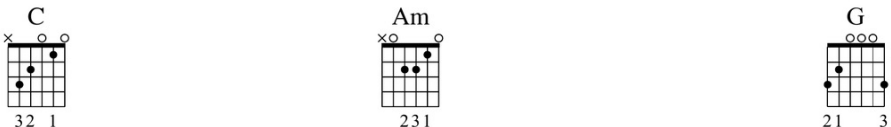
Am G F



231 21 3 3211


— to cut through all his worn out leath - er. I've got a

C Am G

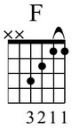


32 1 231 21 3

hun - dred mil - lion rea - sons to walk a - way, — but

To Coda  1.

F



3211

ba - by, I just need one good one — to stay. —

2.

— good one — to stay. —

Am F C

231 3211 32 1

Oh, ba - by. I'm

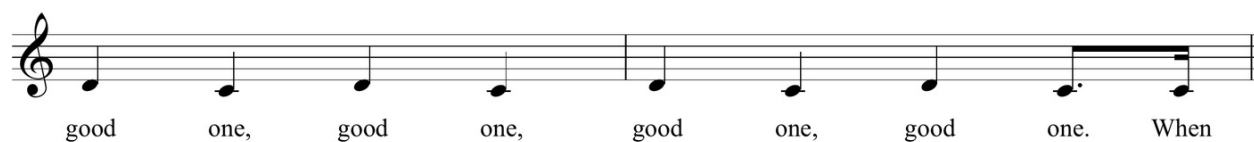
bleed - in', bleed - in'.

Am F

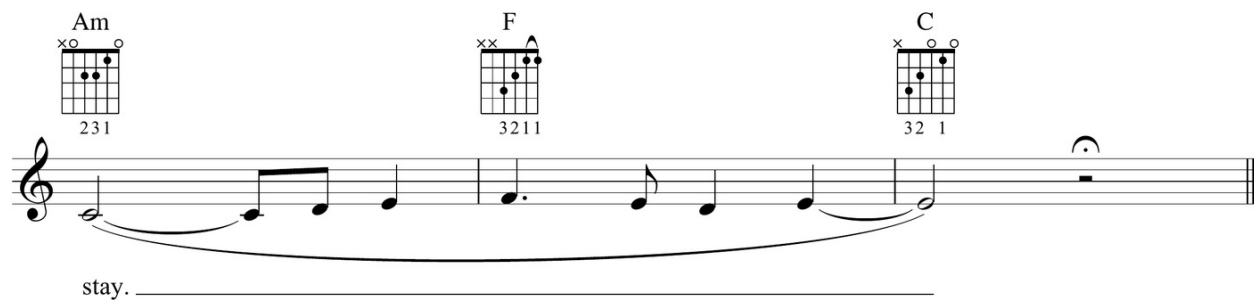
231 3211

faith. — But, ba - by, I just need one good one, good one,

D.S. al Coda



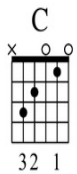
⊕ Coda



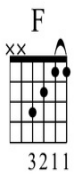
Love Story

Words and Music by Taylor Swift

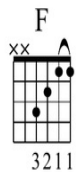
Verse
Moderately



1. We were both young when I first saw ____ you. I

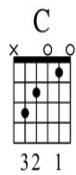


close my eyes, — and the flash-back starts. — I'm stand - in' there



on a bal - co - ny in sum - mer air.

Verse



2. See the lights, — see the par - ty, the ball — gowns.
(3.) I sneak out — to the gar - den to see — you.

F.

Am

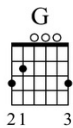


See you make_ your way through the crowd_ and say hel - lo.
We keep quiet_ 'cause we're dead if they knew. So, close your eyes,


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G

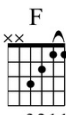


21 3




Lit - tle did I know that
es - cape this town for a lit - tle while. 'Cause

F




3211

G




21 3



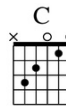
you were Ro - me - o. You were throw - ing peb - bles, and my
you were Ro - me - o. I was a scar - let let - ter, and my

Am




231

C

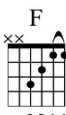


32 1



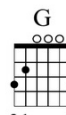
dad - dy said, "Stay a - way from Ju - li - et." And I was
dad - dy said, "Stay a - way from Ju - li - et." But you were

F



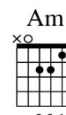
3211

G




21 3

Am



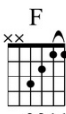
231



cry - in' on the stair - case,
ev - 'ry - thing to me. I was } beg - gin' you, "Please - don't go."

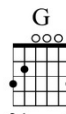
Chorus

F



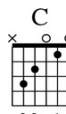
3211

G




21 3

C



32 1



And I said, 1., 2. "Ro - me - o, take me some - where we can be a - lone.
(3.) "Ro - me - o, save me. I've been feel - ing so a - lone.

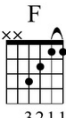
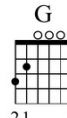
G Am




I'll be wait - ing. All there's left to do is run. You'll be the prince and
I keep wait - ing for you, but you nev - er come. Is this in my head? I don't

To Coda 

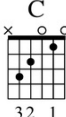
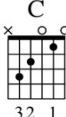
F G

I'll be the prin - cess. It's a love sto - ry. — Ba - by, just say — yes.”
know what to think.” He knelt to the ground — and — pulled out a ring and said,

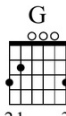
1. 2.

C C

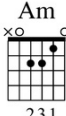
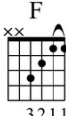
3. So, “Ro - me - o, save me. They're

G



try'n' to tell me how to feel. This love is dif - fi - cult, but it's — real. —

Am F

Don't be a - fraid. We'll make it out of this mess. It's a love sto - ry. —

Interlude

G C G

Ba - by, just say — yes.”

Am F

Bridge

G Am F

I got tired of wait - ing, — won - der - in' if

C G Am

you were ev - er com-ing a - round. — My faith in you was fad - ing —

D.S. al Coda

F C G

— when I met you on the out - skirts of town. 3. And I said,

Coda

D

“Mar - ry me, Ju - li - et; you nev - er have to be a - lone.

A

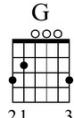


Bm

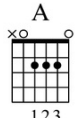


I love you ___ and that's all I real - ly know. I talked to your dad. Go

G

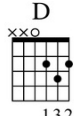


A

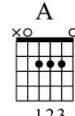


pick out a white dress. It's a love sto - ry. ___ Ba - by, just say ___

D

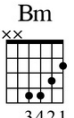


A



yes." ___ Oh, oh, oh, _____

Bm




oh, oh, oh, ___ oh. 'Cause

G



D

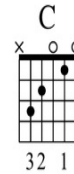
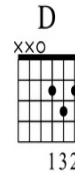
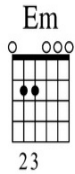


we were both young when I first saw ___ you. ___

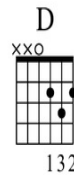
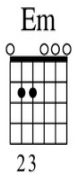
Nothing Else Matters

Words and Music by James Hetfield and Lars Ulrich

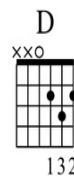
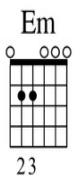
Verse
Slowly



1., 4. So close no mat - ter how far. _____
 2. Nev - er o - pened my - self this way. _____
 3. Trust I seek and I find in you. _____



Could - n't be much more from the heart. _____
 Life is ours, we live it our way. _____
 Ev - 'ry day for us some - thing new. _____



For - ev - er trust - ing who we are. _____
 All these words I don't just say. _____
 O - pen mind for a dif - f'rent view. _____

4. **Chorus**

C A D C A

32 1 123 132 32 1 123

Nev - er cared for what they do. _____

D C A

132 32 1 123

Nev - er cared for what they know, _____

D Em

132 23

To Coda \oplus *D.C. al Coda (take 4th ending)*

oh, but I know. _____

\oplus Coda

Interlude


Em Am


23 231


C Dsus2 Em

32 1 13 23


Verse


Em  23


D  132

C  32 1

5. I nev - er o - pened my I - self this way. _____
 6. Trust I seek and I find in you. _____

Em  23

D  132

C  32 1


Life is ours; we live it our way. _____
 Ev - 'ry day for us some - thing new. _____


Em  23


D  132

C  32 1

All these words I don't just say. _____
 O - pen mind for a dif - f'rent view. _____


G  21 3


B7  213 4

Em  23

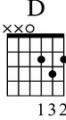
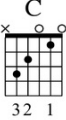

And noth - ing else mat - ters. _____
 And noth - ing else mat - ters. _____


1. _____

2. C  32 1

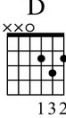
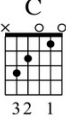

A  123


Chorus

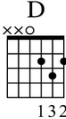
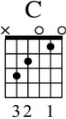
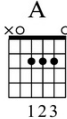



Nev - er cared for what they say. _____

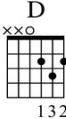
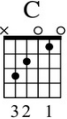
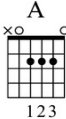



Nev - er cared for games they play. _____

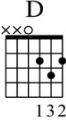
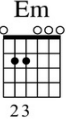



Nev - er cared for what they do. _____



Nev - er cared for what they know, _____







oh, and I know. _____ Yeah, yeah. ____


Verse

Em D C




7. So close, no mat - ter how far.

Em D C



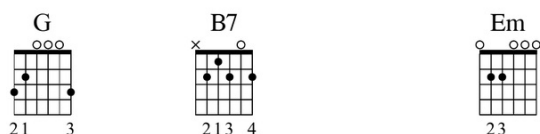
Could - n't be much more from the heart.

Em D C



For - ev - er trust - ing who we are.

G B7 Em



No, noth - ing else mat - ters.

LEARN TO PLAY GUITAR CHORDS FAST with this easy guide and songbook! You'll get started gradually with one-finger versions of the quintessential open chords, so you can strum and sing songs right away. Then the book progresses to two- and three-finger chords before eventually reaching full open chords and beyond. The end of the book features several full song arrangements of popular tunes by Green Day, Guns N' Roses, Lady Gaga, Taylor Swift, and Metallica!

ABC
THE JACKSON 5

Ain't No Sunshine
BILL WITHERS

All the Small Things
BLINK-182

Day-O
(The Banana Boat Song)
HARRY BELAFONTE

Eleanor Rigby
THE BEATLES

Firework
KATY PERRY

Free Fallin'
TOM PETTY

Get Lucky
DAFT PUNK

Give a Little Bit
SUPERTRAMP

Give Peace a Chance
JOHN LENNON

Good Riddance
(Time of Your Life)
GREEN DAY

Grenade
BRUNO MARS

Hey Jude
THE BEATLES

Hotel California
THE EAGLES

I'm Gonna Be (500 Miles)
THE PROCLAIMERS

In the End
LINKIN PARK

Jane Says
JANE'S ADDICTION

Johnny B. Goode
CHUCK BERRY

Love Story
TAYLOR SWIFT

Million Reasons
LADY GAGA

Nothing Else Matters
METALLICA

Patience
GUNS N' ROSES

Photograph
ED SHEERAN

Poker Face
LADY GAGA

Something in the Way
NIRVANA

Stay with Me
SAM SMITH

Sweet Caroline
NEIL DIAMOND

Try
PINK

Used to Love Her
GUNS N' ROSES

What's Up
4 NON BLONDES

Wild Thing
THE TROGGS

Wrecking Ball
MILEY CYRUS



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